Textile Fabrics at The Gallery of Tapestries in Florence

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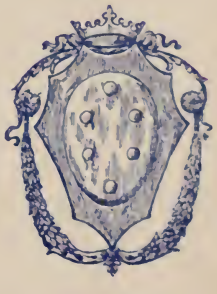

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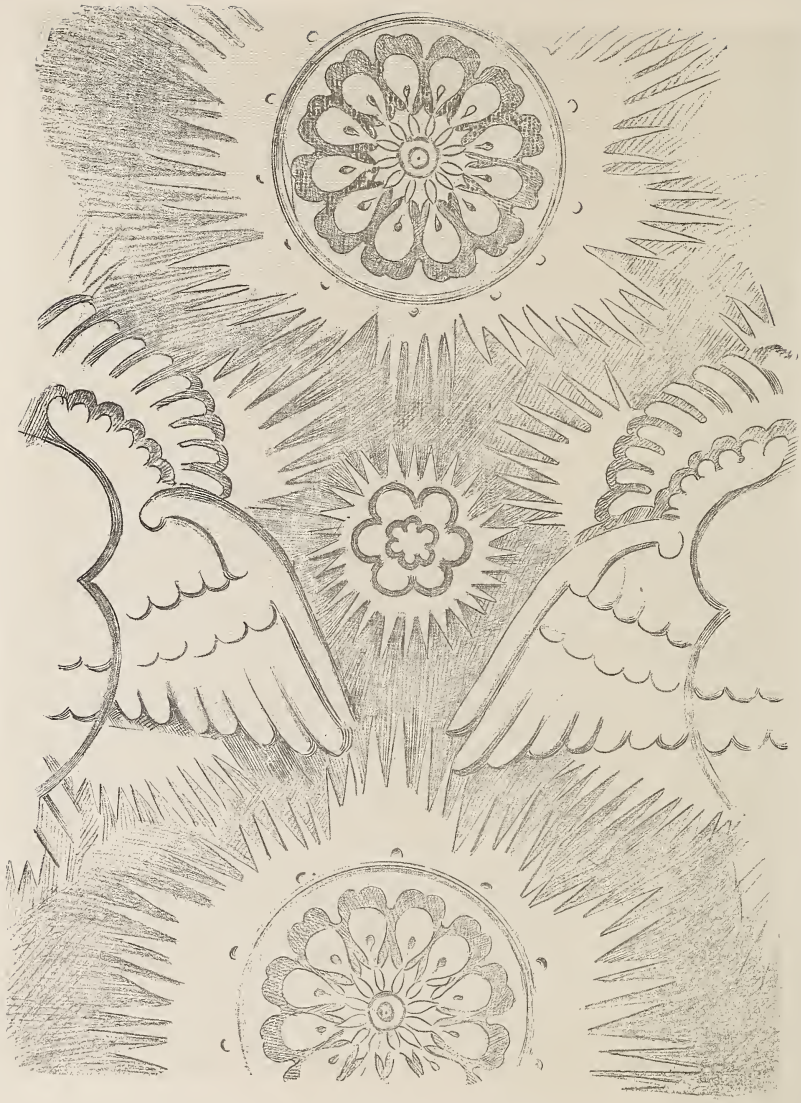

No. 1 of the Collection of Textiles.

CATALOGUE OF TEXTILE FABRICS AT THE GALLERY OF TAPESTRIES IN FLORENCE

D. APPLETON & CO., PRINTERS
1891

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TEXTILE FABRICS

AT THE GALLERY OF TAPESTRIES IN FLORENCE.

The manufacture of silk doubtless originated in China, for in their earliest hieroglyphic writings, which date some 3000 years B. C., a skein of silk is used as a symbol, though, according to Cassin, a Persian historian of antiquity, silk existed in India thirty-eight centuries before our era.

Chinese historians assert that it was the wife of the Emperor Hwang-ti, about 2600 B. C., who was the first to unwind the silkworm's cocoon. But of more immediate interest to us is the importation of the silkworm into Europe, which is generally assigned to the time of Justinian (A. D. 527–565) when some eggs of the insect were brought to Constantinople by two Persian monks. The manufacture of silk made rapid progress, its chief centres being Thebes, Corinth, and Argos. In 1147 many Greeks, skilled in the art of manufacturing silken fabrics, were taken prisoners by Roger, King of Sicily, and carried to Palermo ; they gave perhaps the earliest impulse to the industry in Italy. Though in Sicily silk-weaving is said to have begun in the sixth century, the earliest Sicilian textiles are ornamented with African animals, such as the giraffe and different kinds of antelopes, mixed with

Arabian mottoes, but there are no examples here in the Gallery. About the same time the Genoese plundered the Moorish cities of Spain, from which they derived the same art.

The silk industry started at Palermo soon spread into Italy. Lucca, Florence, Venice, Genoa, and Milan were distinguished for the superiority of their manufactures. By the fifteenth century the technique of the weaver's art in Italy had achieved such perfection that henceforth they could not aspire to any sensible progress.

The principal towns of the north vied with one another in the manufacture of velvets and silks. In the midst of the activity of these rival manufacturing centres, it is difficult to understand their absolute indifference upon the subject of ornamentation. They all copied Eastern patterns apparently, without ever aspiring to free themselves from this remnant of servitude in creating for themselves designs—in originating for their own particular country a peculiar style of its own.

One easily understands that in preceding centuries the infatuation for foreign productions had led the first merchants to sell their home-made products under cover of those that were in such demand; but, at a period when these manufactories were known in all the markets of Europe, their products could not have been sold for Eastern, and it is difficult to understand the total lack of initiative creative power in the way of ornamentation.* Lenormant, wishing to dem-

* For many of the facts in this article relating to textiles and their ornamentation I am indebted to L'Ornement des Tissus, par M. Dupont-Auberville.

No. 2 of the Collection of Textiles.

onstrate the Saracenic origin of the greater part of antique textiles, made a comparative analysis of the ornamentation of those textiles with the emblems of the religion of Zoroaster.

Men's aspirations concerning their gods have always inspired their highest attempts in art.

The religion of Zoroaster was that of the people of Asia. They worshiped *fire* and raised *altars*, or *pyrées*, to it, and reverenced the *Hom*, or sacred tree. (In M. Auberville's work there is a beautiful illustration of this design, but there is nothing similar to it here in the gallery.) The Persian carpets called the Hom carpets have this design upon them.

But first and above all they were commanded to worship the *Sun*, the *astre*, the heavenly fire whose power seemed to them so vivifying and terrible. They made of the sun the Supreme Being, and they created an emblem to represent it, which was the flower, the aster, a rosace furnished with petals. The name aster determined its Oriental origin, from the Greek word meaning a star. The flower was held sacred in the worship of Zoroaster, for they adored the stars. It was a design employed from the end of the thirteenth and fourteenth centuries to the commencement of the fifteenth.

In No. 1 of this collection notice the "rosace furnished with petals."

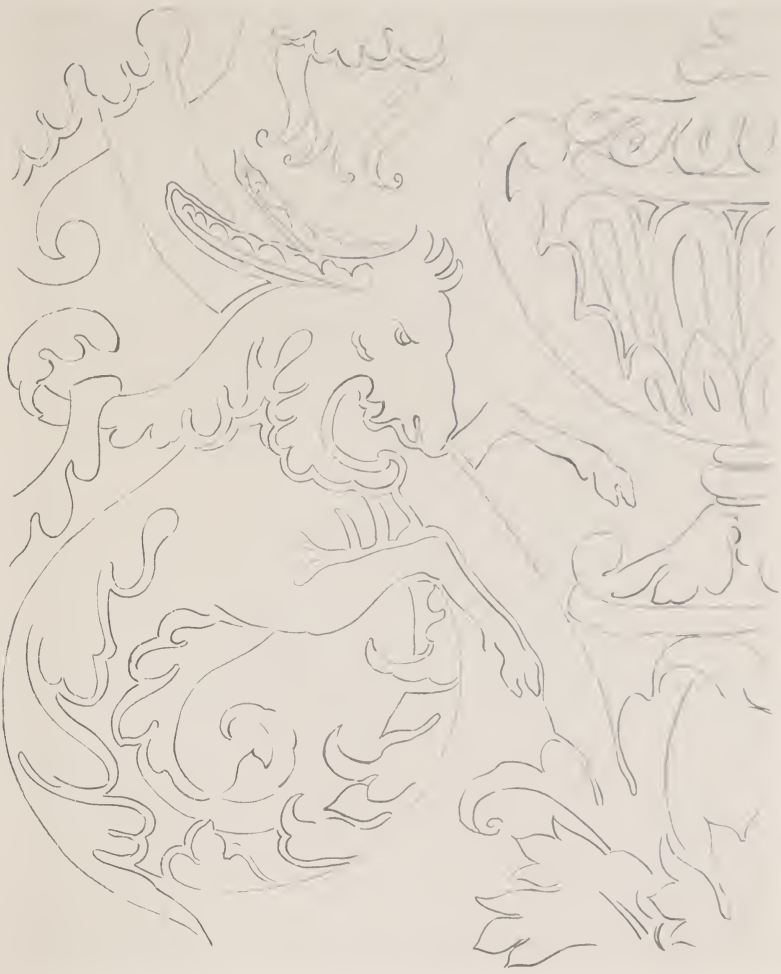
No. 2—fourteenth century—represents the Annunciation —a silk textile woven in red, gold, pale green, and yellow; the face, hands, and lily are white. It was probably intended for a stole; is essentially Christian in design. Christian men for many centuries have cared greatly for artistic expression or symbolism of spiritual things, and the Annunciation is a very common subject in early Italian art; the scene adapted

itself for decorative purpose, while, as a symbol of the Incarnation, it was the basis of Christian belief. We have the subject produced here in a textile fabric which was probably intended for a stole. In Florence, where, perhaps, it was woven, the Annunciation was a particularly favorite subject, for it was there in the thirteenth century that the miraculous picture was painted which is preserved in the Church of S. Annunziata, and the greatest of Florentine churches took its name of Santa Maria del Fiore from the lily of the Annunciation, which Florence adopted as her own device.

In ancient times perhaps the most favorite mode of ornamenting textiles was with representations of animals. The lion was one of the first employed to decorate them—native of the country where the most precious textiles were manufactured—the fear which it inspired, strength which it was the emblem of, signalized it as an ornament of the clothing of those who held power. Among the arms painted in the tomb of Rameses III at Thebes is a piece of defensive armor —a sort of coat or covering for the body, made of rich material, and embroidered with the figures of lions and other animals.

The tribe of Judah, who was to hold the sceptre until the coming of the Messiah, had the lions for emblem—Rev. v, 5; and as the product of Creüsa's shuttle, the poet mentions a figure-woven pattern in which appeared a Gorgon and dragons.

No. 35 is brocatello, a kind of brocade, used principally for hangings, made of hemp and silk. The design is a goat and a cup—a curious combination, unless Numbers xxix, 22, was in the mind of the designer.



No. 35 of the Collection of Textiles.

The manufacture of velvet appears to have originated about the fifteenth century, and was limited for a long time to the Italian cities. Toward the end of the fifteenth and commencement of the sixteenth centuries *le procédé du boucle* enriched the ornamentations of textiles, and particularly of velvets. This process must have originated in the dominion of embroidery. It consists in covering the textile fabric with metallic thread, in making the gold or silver thread form a multitude of little loops running through the textile and grouping themselves in relief. It is one of the richest and most expensive means of ornamentation at the disposal of textile art. Dryden mentions—

"A roll of tissue stiff with golden wire."

No. 614 is of velvet, and was probably manufactured in Florence in the fifteenth century, in the time of the Medicis. The manufactory was placed under their direct patronage, and they took particular interest in all the industries of their capital, jealous as they were to insure superiority over their rivals. Velvets of this pattern have never been surpassed either for effectiveness of design or for the richness of the material in which they were produced.

In the example we are describing the ground is of gold-thread *bouclé*; the design in red velvet in relief.

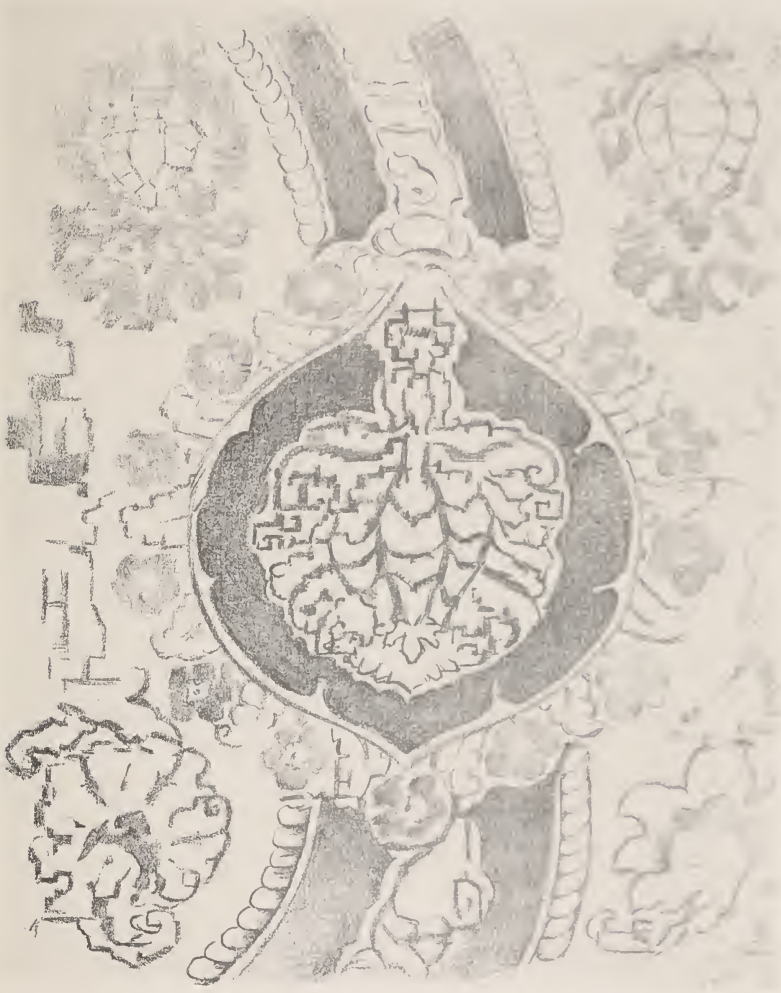
Pomegranate is the general name that has been given to define this kind of motive in ornamentation with which this velvet is decorated. Pomegranates have always been copied into ornamental work; see Exodus xxix. 33: "And beneath, upon the hem of it, thou shalt make pomegranates of blue, of purple, and of scarlet."

But very often the fruit or flower which fills the centre of compositions of this kind resembles quite as much the flower of the thistle as it does the pomegranate. The pomegranate in design No. 614 is encircled by "mullions" (French, *des meneaux*), a primitive type formed by the encounter of serpentine lines facing each other.

A design which has been in use persistently in the art of ornamentation in every branch of industry; in this design these lines are surrounded by detached flowerets and leaves, but at an earlier period the same design was more simply treated. There are two pictures in the museum at Naples—one by J. N. Frumenti, where Robert of Sicily, as one of the Magi, wears a doublet of some dark material, woven with a design of pomegranates, detached, no flowers or lines of any kind surrounding them. Then, in the picture of the Virgin and Child, by Bartolommeo Vivarini—signed and dated 1465—the cloak of the Virgin is dark blue, ornamented with pomegranates, encircled by simple serpentine lines facing each other, the design being in gold.

We have seen what rich materials were being manufactured at the beginning of the sixteenth century; and the extravagant use of them "the Field of the Cloth of Gold" portrays, would it have been at all without the skill of the weaver or the needlewoman? The kings might have met, but romance and song would not have united to celebrate the splendours of the field.

Italy in the fifteenth century recovered the Greek classics. The study of Greek resuscitated a sense of the beautiful in art. The first principle of Greek art was faithfulness to concrete beauty as found in Nature, and compositions were



No. 614 of the Collection of Textiles.

enriched with all the details of vegetation—branches, leaves, flowers, fruits. Flowers, which formerly had been employed to fill in and complete the harmony of the design, became, toward the middle of the sixteenth century, the unique subject of the composition. Palm-leaves, with their points opposed, was a very favorite design. Such a simple disposition—all the cost of invention was to find a suitable leaf perfect in detail, and then to turn it around so that the points came together. But it made such a pleasing combination that it was immoderately employed.

No. 340 is a beautiful example; the material is velvet. The collection of patterns of these velvets at the Tapestry Gallery is very numerous. No. 340 is of that exquisite shade of green that one only finds in old textiles; the design, in a darker shade than the ground, gives the effect of being stencilled upon it.

Among these velvets are many of geometrical designs, the combination of colors very varied and beautiful—mauve design on yellow ground, blue on salmon, crimson and green on white, etc.

During the second half of the sixteenth century fashions in dress changed — modifications which necessitated the employment of materials of small pattern. This explains the excessive use of those prim, compact, small patterns that we encounter toward the end of the sixteenth century.

To such a point had the usage of velvet spread through all ranks of society that at the "États de Blois," held in 1576, an edict was issued which forbade servants to appear in that town in clothes made of velvet.

We have seen that the first and best influence of the Renaissance was to make its followers look to Nature for their models, and copy them simply and truthfully. They borrowed, too, from Greek models; again there appeared scrolls of acanthus-leaves that Athens and Sparta had been proud to see decorating their monuments.

Artisans in textiles were averse for some time to follow the general impulse and accept the prevailing taste, and it is not till the seventeenth century that we find textile fabrics ornamented with scrolls. Auberville says that the design "type of scrolls," ornamented with vases and birds, marks in a positive manner the transition period from the sixteenth to the seventeenth century. We encounter continually, under Louis XIII, the designs which belong to this period—palms, unfolded scrolls, filigree-work, etc.

Lace *fleur-de-lis* were adopted as an ornamentation of textiles about the time of Louis XIV. There are no good examples in the gallery here of this period.

In the second half of the seventeenth century commercial relations with China assumed greater importance. European ships made more frequently that distant voyage; and Venice, the great port of civilized nations, found itself well supplied with textiles from the extreme East. The taste for these Chinese textiles became so universal that the market could not be supplied sufficiently from the East, so Italian weavers imitated them.

No. 727 is a combination of Chinese and degraded Renaissance, for, as Ruskin says, "there is an ignoble ornamentation which was the expression of man's delight in his

No. 727 of the Collection of Textiles.

own work"; and at the end of the seventeenth century we find this miserable self-complacency displaying itself in all branches of industrial art.

No. 727 is beautiful in color—blue ground, ship in silver thread, trees yellow and green, the kiosks pink and yellow.

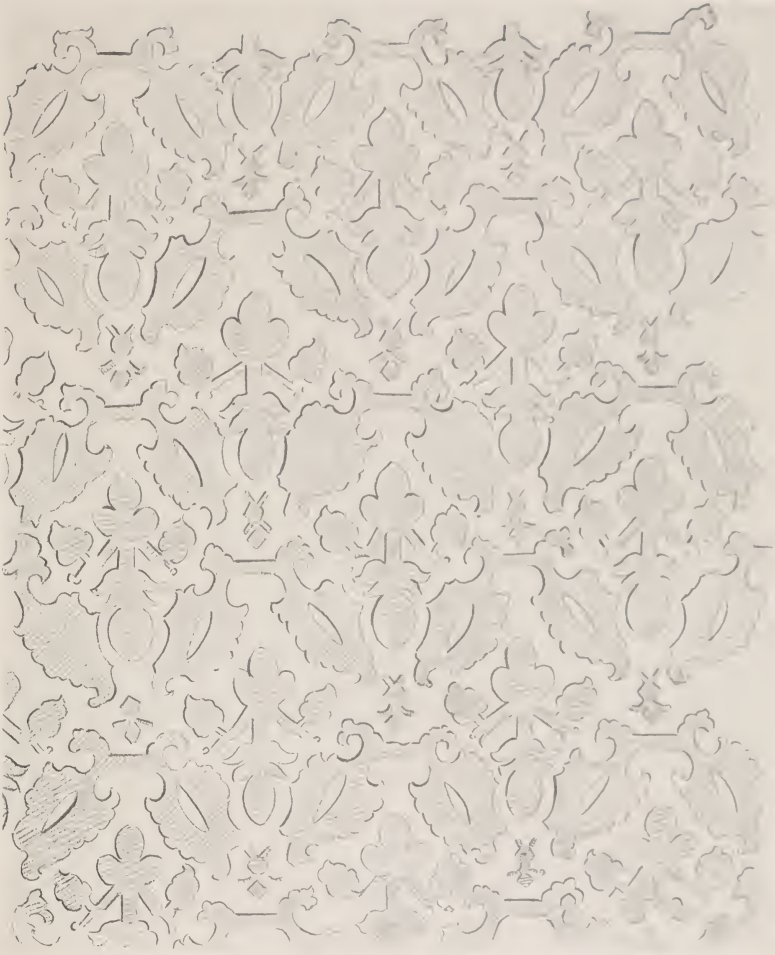
The eighteenth century brings us to those pretty Louis XV and Louis XVI designs we are all so familiar with. The French borrowed from the Italians the "type *rocaille*" —that reticulated or lattice-work that winds like a ribbon and forms the basis of ornamental designs through nearly all the eighteenth century. Fantastic as this design is, the French used it with so much taste and discretion that it did not fail in either grace or charm, for nothing could be prettier than the materials manufactured in France in the time of Louis XV and Louis XVI. But the same motive treated in Italy became so exaggerated, so overladen with ornament, and the taste displayed so false, that it is known by the name of the "*barocco* period."

There is a very gorgeous dress in this collection which illustrates this period: the reticulated scroll designs in gold and silver upon a pinkish-mauve ground, interspersed with bouquets of blue and yellow flowers, make a very striking combination.

Nineteenth-century work shows little originality in the way of design. The models of the first empire, which were so much admired, were copied from the walls of Pompeii, and, though this last quarter of the century has seen a great revival in silk manufacture, the textile fabrics of to-day comparing most favorably with those of past centuries, the

designs are still reproductions or readjustments of former periods.

Undoubtedly the most original work being done at present in the way of tapestries and silk textiles is that of the Associated Artists of New York.



No. 340 of the Collection of Textiles.

THE GALLERY OF TAPESTRIES.

"And he made a hanging for the tabernacle door of blue, and purple, and scarlet, and fine twined linen of needlework."—Exodus xxxvi, 37.

"With cherubims of cunning work shalt thou make them.—Exodus xxvi, 1.

From the detailed descriptions given in the book of Exodus of the hangings made for the tabernacle, we see at what a very early period the decorative rôle of tapestry asserts itself. Tapestries were made use of to complete the arrangement or to heighten the splendors of temples or palaces, and to ornament the tents of nomadic tribes. Semper says that in primitive architecture the most important part, the generating element, belongs to stuffs; and, of all industries, weaving is the most ancient. But the origin of the art is lost in the depths of the distant civilizations of Central Asia.

The loom, one of the oldest inventions, and painting in textile fabrics, or the art of producing figures by the loom, are almost as ancient as that of painting on a wall or panel. The art existed on the banks of the Nile many thousands of years before our era. The loom used by the ancient Egyptians, pictures of which are painted and sculptured upon some of their monuments, is of similar form to those of

the Hindoos and Chinese, and the form was not very essentially varied in the looms used by Western nations in their development toward modern civilization for several thousands of years. In Egypt weaving was an important branch of industry, cotton and flax being indigenous; it is uncertain whether silk was used.

Stuffs were woven in large manufactories under the superintendence of the priests, who had a monopoly of all the cloths used for sacred purposes, especially for the mummies. The stuffs were generally dyed in the wool, and many of them embroidered with threads of gold and silver wire. Some of them are striped, others stained or flowered, and the colors of all exhibit those dazzling hues of the East which we are unable to rival in Europe.

The art of embroidering cloth with needlework is said to have been first invented by the Phrygians; the interweaving of gold, by King Attalus; the interweaving of different colors, by the Babylonians; the raising of several threads at once, by the people of Alexandria in Egypt, which produced a cloth similar to the Babylonian, called *polymita*, wrought, as weavers say, with a many-leaved comb. The art of mixing silver in cloth was not invented till the time of the Greek emperors. Spinning and weaving constituted the chief employment of the ancient Greek and Roman women; hence the frequent allusions to it in the poets. Hector, when he sees Andromache overwhelmed with terror, sends her for consolation to the loom and the distaff (Iliad, vi). Herod besieged Jerusalem and took it in 37 B. C.; he restored the Temple on a more magnificent scale than Solomon's, and hung it with Babylonian tapestries. We read, too, that

Herod spent £32,281 for hangings and furniture of Babylonian tapestries for his dining-room alone. The tapestries Rome possessed at that time were imported. Rome ruled the world, and her soldiers brought back with them spoils from every country. The works of Grecian artists became the first objects of proconsular rapacity, and the astonishing number which Verres had acquired during his government of Sicily formed one of the most striking features of the invectives of Cicero, who asserted that throughout that whole province of Sicily, so distinguished by the taste and riches of its inhabitants, there was not a single statue or figure, either of bronze, marble, or ivory, not a picture or *piece of tapestry*, that Verres had not appropriated and brought back to Rome with him.

In those days tapestries were not only used for the interior decorations of palaces, temples, and villas, but they were used also to convert public highways and squares into the guise of galleries or rooms to add splendor during the solemnity of a civic or religious festival, to which they lent themselves in a marvellous manner. Such, however, was the devastation which took place in Italy during the middle ages—age of superstition and barbarian invasion—that of the innumerable works of art collected by the Roman conquerors few were to be found in the beginning of the fifteenth century.

There is not a vestige, perhaps, to be discovered in Europe for several generations of any considerable manufacture—I mean of fabricating articles of common utility to an extent beyond what the necessities of an adjacent district required. Rich men kept domestic artisans among their

servants. Even kings in the ninth century had their clothes made by the women upon their farms; but there was no extended traffic. The insecurity of movable wealth and the difficulty of accumulating it, the ignorance of mutual wants, the peril of robbery in conveying merchandise, and the certainty of extortion, are sufficient explanations why manufactures did not flourish; and, before any manufactures were established in Europe, her commercial intercourse with Egypt and Asia must have been very trifling, because, whatever inclination she might feel to enjoy the luxuries of those genial regions, she wanted the means of obtaining them. What little traffic there was, was through Constantinople, and when imports from the East began to fail, the inhabitants of the different states of western Europe began to consider their local resources and to develop them.

We read that the art of weaving tapestry was introduced into France about the ninth century, but it was not generally introduced into Europe until the time of the Crusades, and the workmen employed in the manufacture were originally called *Sarazins* and *Sarazinois*, indicating the origin of the art as derived from the *Saracens*. But the fabrication of tapestry with the needle had always been a favorite occupation for ladies of the highest rank. The famous Bayeux tapestry is supposed to have been done by Matilda, wife of William the Conqueror, and the ladies of her court; it is a wonderful piece of pictorial needlework, representing the events connected with the conquest of England. It is worked like a sampler, in woollen thread of different colors. It is only from the end of the fourteenth century, in the reign of Charles V, surnamed the Wise—for he was one of

the most useful of French kings in promoting all kinds of industries—that we can follow the development of the art.

The tapestries of Arras were so famous about that time that the name generally given to this species of hangings (*arras*, French; *arrazo*, Italian) is said to have been derived from the name of the town. At Bruges, in 1430, Philip the Good instituted the Order of the Golden Fleece, in honor of the prosperity of the woollen trade of the town. Bruges had then a large share of the commerce of the globe, while its manufactures, especially in tapestry, excelled all others. It is supposed that Flemish workmen went to Constantinople to learn the secret of the art of weaving tapestry, for they were at that time superior to all other workmen, and were sought for all over Europe. The famous Gobelin establishment in Paris derives its name from the brothers Jehan and Gilles Gobelin, who came from Holland about 1470, and erected a building in the Faubourg St. Marcel, upon the Bièvre, as they believed that the water of the little stream possessed qualities advantageous to their art. Louis XIV purchased it in 1667, and ever since it has belonged to the French Government. The first tapestries made in Italy were manufactured at Mantua, in 1419, by Flemish workmen; but it was not until 1545 that Cosmo I de' Medici created an establishment in Florence. Cosmo I turned his especial attention to the encouragement of all arts and industries, and wished the Florentine factory to surpass all others. The founders of the factory were Niccolo Karcher and Giovanni Roost, who were already celebrated by their works in the factory at Ferrara. They were tempted to Florence by the princely offer of the Grand Duke Cosmo. They bound

themselves to teach the secrets of their art in all its branches to a stated number of Florentines, in return for which commodious quarters were placed at their disposal and a sum of six hundred gold scudi yearly. The work that was done for the house of Medici was paid apart. They were also at liberty to execute private commissions, but were obliged to keep twenty-four tapestries in hand as examples and instruction for the students.

This Gallery of Tapestries in Florence was opened in February, 1884, and is the first and only institution of its kind in Italy. It contains specimens of the different developments of tapestry, and represents in a special manner its history in Tuscany. There are about one hundred and twenty-four pieces of tapestries, made from designs of celebrated artists and woven by foreign and domestic workmen. This wealth of tapestries was scattered about in the palaces of Florence, Pisa, and Siena, and in the grand ducal villas, until brought together by the care of Baron Ricasoli, who had them placed temporarily in the gallery that unites the Uffizi and Pitti Palaces, where they remained from 1865 to 1882; then the collection was removed to its present abode, on the second floor of the Palazzo della Crocetta (the Egyptian Museum is on the first floor), and a quantity of forgotten tapestries were brought to light from the store-rooms of the Uffizi, and now the whole collection is carefully and systematically arranged. It forms an almost complete history of Tuscan tapestry, besides containing some beautiful specimens of Gobelins and German and Flemish work.

There is no specimen earlier than the fourteenth century. Nos. 61 and 63 of the collection illustrate two of a series of

very interesting German works of that date, representing scenes from the Canticles of Solomon. The colours are still rich and beautiful, deep in tone, and, in the days when those tapestries were made, each different material employed had its particular signification. Colours were symbolical—white representing purity of morals; red, charity; green, contemplation; black, mortification of the flesh; livid colors (*les lividies*), tribulation. Guillaume Durand, Bishop of Mende, in his treatise upon tapestry, written about the fourteenth century, defined with accurate precision all their details.

No. 67 is a Flemish tapestry of the sixteenth century, depicting Henry II and Catherine de' Medicis, with the ladies of their court, witnessing games given in their honour. The dresses of the ladies are marvellous. It also forms one of a series of most beautiful and interesting tapestries, perhaps the most interesting in the gallery.

In the beginning of the seventeenth century this industry did not flourish in Florence, for the Grand Duke Ferdinand I divided his patronage, being more interested in mosaic work, in pietra dura, than in tapestries; and it was not until Ferdinand II came to the throne and induced Pietro Fevère to leave a high position in Paris that the factory began to flourish again. Very little seventeenth century work is interesting or worth dwelling upon.

No. 28 is a hanging executed at the Florentine factory by Papini between 1591 and 1609, from a cartoon of Alessandro Allori—Christ washing the Apostles' Feet—one of the most beautiful tapestries of the collection. Exquisite in design, every detail of the intricate border is worthy of study.

No. 41 is a tapestry hanging executed by Fevère about 1640, representing an interior in winter. It is interesting as depicting a home scene in the seventeenth century.

No. 83 is an exceedingly pretty Gobelins of the seventeenth century.

In the beginning of the eighteenth century Bronconi was at the head of the Florentine works. Under him were the celebrated workmen Bernini and Demigott, to whom are due the beautiful tapestries of the Four Quarters of the Globe. The Fall of Phaeton and the Rape of Proserpine each took Bernini and his workmen two years of constant work; and they are the last specimens of the Florentine factory, as in the year 1737 Gian Gastini de' Medici died, and it was decided to close the factory. Instituted and supported in Tuscany by the Medicis, it lived and died in the reign of that illustrious and magnificent family.

CATALOGUE OF
THE GALLERY OF TAPESTRIES.

1. Florentine tapestry of the seventeenth century. Coat of Arms with two quarterings. To the left the arms of Francis I de' Medici; to the right those of Joana of Austria, his wife.

2. Van Asselt (Pietro). Flemish tapestry of the seventeenth century. Coat of Arms with two quarterings. To the left the arms of Ferdinand II de' Medici; to the right those of his wife, Victoria della Rovere.

3. Florentine tapestry of the seventeenth century. Coat of Arms with two quarterings. To the left the arms of Cosimo II de' Medici; to the right those of Madeleine of Austria, his wife.

4. Idem.

5. Idem.

6. Florentine tapestry of the eighteenth century. Coat of Arms with two quarterings. To the right the arms of Cosimo III de' Medici; to the left those of Margaret Louise of Orleans, his wife.

7. Termini, Giovanni Battista. Tapestry executed in 1710. Arms of Gian Gastone de' Medici.

9. Bronconi, Antonio. Executed in 1728 after a drawing of Lorenzo del Moro, Florentine painter. Earth, represented by a female figure.

11. Bronconi, Antonio. Air, represented by a female figure.

13 to 19. Were executed between 1549–'53, by Giovanni Roost and Niccolo Karcher, Flemish workmen, the founders of the Florentine factory. They represent designs of animals, figures, fruit, and flowers.

20 to 23. Giovanni Roost and Niccolo Karcher. Tapestries woven in 1552–'53, after cartoons of Bachiacca, representing the months of the year:

20. December, January, and February.

21. March, April, and May.

22. June and July.

23. August, September, October, and November.

24. Fevère, Pietro (French), of the Medici factory. Tapestry woven between 1633 and 1669, after a cartoon representing Samson and Delilah.

26 to 30 and 32 to 36. Guasparri di Bartolommeo Papini. A series of tapestries executed between 1591 and 1609.

26. The Last Supper. After a cartoon by Alessandro di C. Allori.

27. The Betrayal.

28. Christ washing the Apostles' Feet. From a cartoon by Alessandro di C. Allori.

29. Emblems of the Passion.

30. Our Lord's Sepulchre.

32. Christ brought before Herod. From a cartoon by Lodovico Cardi.

33. The Agony in the Garden. From a cartoon by Alessandro Allori.

34. Jesus led to Calvary. Also from a cartoon by Alessandro Allori.

35. Christ brought before the Multitude.

36. The Marys at the Foot of the Cross.

37. Fevère, Pietro. Seventeenth-century tapestry. Samson bound and led to Prison.

39. Idem. Night.

40. Idem. Fête.

41. Idem. Winter.

42. Idem. Summer.

43. Idem. Day.

46. Termini, Giovanni Battista. Eighteenth century. Purity.

49. Guasparri di Bartolommeo Papini. The Fable of Phaeton. After a cartoon by Alessandro Allori, 1587–1621.

50. Idem.

51. I. Sovet. Gobelin tapestry of the eighteenth century. After a cartoon by Noël Coypel, French artist. The Triumph of a Goddess.

52. Jans (*père*) Gobelin. After a cartoon by Le Brun, 1660. Water.

53. Flemish tapestry of the sixteenth century. Creation of Woman.

54. Idem. Adam and Eve driven out of Paradise.

55. Idem. Adam shown the Tree of Knowledge.

56. Original Sin.

57. Bernini, Leonardo. Florentine tapestry. Executed

in 1753 from a cartoon by Giuseppe Grisoni. The Rape of Proserpine.

58. Bernini, Leonardo. After a cartoon by Vincenzo Meucci, 1737. The Fall of Phaeton.

59. Flemish tapestry of the seventeenth century. Cleopatra and Antony.

60 to 65. German tapestries of the fourteenth century. The Story of David and Bath-sheba.

66. Flemish tapestry of the fifteenth century. The Baptism of Jesus Christ. One of the most beautiful of the collection.

67 to 69 and 74. Flemish tapestries of the sixteenth century. Henry II and Catherine de' Medici witnessing games.

70. Florentine tapestry of the seventeenth century. Medici coat of arms of the time of Ferdinand I and Christine of Lorraine, his wife.

75 to 80. Audran, Giovanni. Gobelin tapestries. Executed between 1737–'40 from cartoons by Giovanni Francesco De-Troy (French). The History of Esther.

81 to 85. Gobelin tapestries of the eighteenth century. Children Gardening.

88 to 89. Flemish tapestries of the sixteenth century. Episodes in the Life of Cæsar.

90 to 91. Idem. Wild-Boar Hunt.

92. Fevère, Pietro. Seventeenth century. Coat of Arms with two quarterings. To the left the arms of Ferdinand II de' Medici; to the right those of his wife Victoria della Rovere.

96. Lemolyse, Pietro. Seventeenth century. Vase of Flowers. Needlework. Notice the following inscription:

"This work was done, not because it was his profession, but to satisfy his melancholy genius."

99. Fevère, Pietro. After a cartoon by Michel Angelo Buonarotti, 1665. La Pietà.

105 to 108. Florentine tapestries. Sixteenth century. Story of Abigail.

109. Florentine tapestry, 1740–'44. Francis I of Lorraine, Grand Duke of Tuscany, and the Emperor of Austria.

111. Roost, Giovanni. After a cartoon by Francesco de Rossi, 1552. The Entombment.

112. Fevère, Pietro. After a cartoon by Lodovico Cardi, 1659. The Deposition.

113. Pais, Pietro. Florentine tapestry of the eighteenth century. After a cartoon by Bronconi and Scacciati. The Madonna.

114. Fevère, Pietro, 1633. The Month of May.

115. Idem. The Holy Family. From a painting by Andrea del Sarto, 1660.

116. Idem. The Third Appearance of Jesus to St. Peter. From a painting by Lodovico Cardi, 1662.

117. Pascino (Francesco di). Florentine tapestry. After a cartoon by Angelo Bronzino, 1552. Coat of Arms with two quarterings. To the left the arms of Cosimo I de' Medici; to the right those of Eleonora of Toledo, his wife.

118 to 120. Karcher, Niccolo, 1549. After cartoons by Cecchino Salviati. Ecce Homo. The Deposition. The Resurrection.

121 to 123. Roost, Giovanni, 1546–'52. Allegorical subjects.

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